# Canadian Moving Picture DIGEST

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# *"Service From Variety"*

MENJOU INTRODUCED us to "Service For Ladies." It was smart, chic, French in flavour. It provided excellent motion picture entertainment; and although Menjou was revealed, as a "gay dog," he was the thoroughbred species who could not possibly get the Industry of Motion Pictures into International disfavour.

"Service from Variety" is a different kind of a dog, a mongrel who ever so often sends out an odour, which "smells to heaven;" and proves conclusively that if there is not something rotten in the state of Motion Pictures, there is certainly something rotten in the stomach of "Variety."

Hannen Swaffer is "Variety's" stomach.

RAY LEWIS

Just about the time that we were having so much Anti-American Film propaganda in Canada, in England; and throughout the British Empire, "Variety" insults our King and Queen, in fact the British Empire by publishing an atrocious article from the pen of its London correspondent, Hannen Swaffer:

London, Nov. 19th.

"The Prince of Wales went to see 'Blackbirds' last Monday for the fifth time. Fortunately, this news was not printed in many newspapers, but it will circulate slowly around the British Empire that the Heir to the Throne has a liking for colored entertainments of a kind that would not be tolerated in South Africa or Australia.

THE PRINCE AS A PLAYGOER.

"The Prince of Wales' taste in drama drives many furiously to think. He seldom attends any theatre unless syncopated music is being played. On Armistice Night, last week, I went to the Albert Hall where 'A World Requiem,' a beautiful piece of music, was being played in memory of the dead. The King's box was empty; so was the Prince of Wales'. The Prince was that night at 'Charlot's Revue,' with the Duke and Duchess of York, while the Queen of Norway was at the Palladium watching a cheap revue called 'Life.'

THE KING DISLIKES GOOD MUSIC.

"The Royal Family had entirely ignored this great musical achievement. But then they all dislike music intensely, that is, all of them except the two Schleswig-Holstein princesses.

"The King never goes to the opera unless circumstances compel him. His father, King Edward, loved music. King George dislikes it. 'Carmen' is his limit of musical culture. As for Shakespeare, King George recently said, 'I dislike it.' His idea of a play is 'The Ringer.' The King likes a strong drama. The Queen likes something to make her laugh. As for their children, they all want jazz.

"The British drama is in a bad way, and I charge this very largely to the way in which every serious artistic effort is ignored by the British Royal Family.

"These facts are generally suppressed in England, where is it thought more polite to pretend that Royalty is beyond criticism.

"But what are you to think of the future of a nation's culture if the King himself prefers Harrison Ainsworth's novels to anything that possesses genius."

(Published in "Variety," Dec. 1st. 1926)

H.R.H. The Prince of Wales has been the Empire's greatest Ambassador, throughout the Empire; and in cementing the friendly relationship between England, the U. S. and foreign countries.

The status of Royalty is upheld upon a foundation of dignity.

The same dignity of government is attributed to all ruling powers of countries, whether the Nations represented are Republics or Monarchies.

Imagine an English paper stating that the President of the U.S. has no "guts," he rides an electrical hobby horse because he hasn't the never to ride a real, live horse. That the N.Y. Mayor is never seen at the Metropolitan Opera House, because when he is sober, he is generally getting drunk at some night club, etc., etc.

Imagine an English periodical having the bad taste, the ill-breeding, the lack of International courtesy; and the "bull in a china closet" diplomacy to publish such statements even if they were true; and I doubt their verity, as much as I doubt the verity of "Variety's" statements about our Royal Family.

Not having injured the U. S. Film Industry sufficiently through this gross blunder, "Variety's" associate boasts that he is responsible for the introduction of the Film Quota Bill.

Now U. S. Film Magnates need not worry themselves that they were responsible through certain blunders for the Film Quota Bill. The Hays' Organization need not worry that it may have overlooked some strategic point.

To "Variety," the Motion Picture Producers and Distributors, "little pet Fido," goes all the glory of the Film Quota Bill.

Read "The Daily Film Renter" of Nov. 25th, 1927. It has an article headed "Secret History of the Film Quota." "Hannen Swaffer Reveals The Plot of The Empire Premiers." "Mr. Hannen Swaffer has at last consented to reveal for publication the full story known to us for some years, of how he invented in 1918 the Film Quota which nine years later is now becoming an Act of Parliament."

The article tells the story of the seduction of the Empire Premiers by "Variety's" London correspondent to the Film Quota Bill.

"Variety's" associate lunched the Premiers of the British Empire; and instilled in their minds the idea of requesting a Film Quota Bill. We quote "Variety's" correspondent as follows: "Soon afterwards I came into contact with the Dominion Premiers *and took full advantage of my unique opportunity of forcing upon their attention the deplorable way in which British films were being neglected all over the Empire . . . . . .*

"As William Hughes, who was Prime Minister of Australia, was ill, I saw him at the house he was using in Elsworthy Road, St. John's Wood. *I pointed out how film producers told me the Australian picture theatres were largely under the control of an American trust which, in some cases, had deliberately killed British pictures."*

*"Suddenly, one day," states "Variety's" correspondent, "I invented what is now called the Film Quota."*

(Continued on Page 6)

# "Service From Variety"

(Continued from Page 5)

"I was standing talking with Sir Joseph Ward, a former Prime Minister of New Zealand, who was over here with Mr. Massey, his successor, waiting for Mr. Massey and Mr. Phillips, who were to lunch with us."

"Sir Joseph heard my long story, which I had told him before, and then suddenly said to me, 'What is your remedy?' "

"I had not thought of one. *I had only taken to him the terrible story of how American propaganda,* unintentional, *though it was, was Americanizing every part of the British Dominions. I had thought that Imperial statesmen could find a way out, where I could not."*

*"Suddenly, however, there flashed across my mind the remedy, humanly blundering though it still is, which, nine years after, is now awaiting the House of Lords, after having passed the House of Commons."*

"Variety's" correspondent, according to his claim, was moved to introduce the Film Quota Bill, because he considered that the United States, through its films, was Americanizing the British Empire. How nobly patriotic!

And yet in the issue of Dec. 1st of "Variety," a number dedicated to Adolph Zukor; and supported with the advertising of our entire Industry, in this issue of "Variety" we find this correspondent so patriotic that he insults His Majesty, King George V. of England, our gracious Queen, H.R.H. The Prince of Wales, by heralding to "Variety's" American readers that the Royal Family are a group of lowbrows; and that H.R.H. The Prince of Wales "frequents colored shows which would not be tolerated in Australia or South Africa."

But let us go on with the confession in relationship to the legislation and taxation which has harassed the U.S. Film Industry in its foreign trade relationships, without doing the British Empire any good in relationship to its Film problems.

"You license your picture theatres in New Zealand for safety against fire, Sir Joseph," I said, "and you impose upon them laws of sanitation, etc., etc., etc." *"Surely you have a right, realizing that the British Empire is now being over-run with ideas which however estimable, are not her own, to insist that a certain proportion of the films shown should do for your population to-day what, in the past, the works of Dickens, Shakespeare, Thakeray, and Milton did to Anglicize the desert places to which the British flag was taken."*

"Yes, that is an idea," said Sir Joseph, "how many films do you think England could send us?"

"I don't know," I replied, *"but I should say that, as a start, you could insist on 10 percent of the pictures shown on the screen being of British origin."*

"Just then, Mr. Massey joined us and the four of us lunched. During our meal, Mr. Phillips, (Lionel Phillips) who had not heard my conversation with Sir Joseph Ward, suggested to Mr. Massey that the remedy was a stonewall tariff, and not a mere half-penny per foot preference . . ."

"Then I repeated to Mr. Massey my conversation with Sir Joseph Ward, *who promised to go back to New Zealand and pass the scheme through the legislature. Mr. Massey asked Mr. Phillips to let him have all the facts and propaganda that he could supply on the subject, stating that he was returning to New Zealand very shortly, and would have ample time on the boat to make himself acquainted with the facts."*

*"He pledged his word that the matter would not be pigeonholed, but would be put through on the lines suggested by me."*

*"After that, this same scheme was put before other Premiers, and also those agents-general whom we had not then met."*

I ask you Mr. Will Hays, Mr. Adolph Zukor, Mr. Nicholas Schenck, Mr. Carl Laemmle; and all the heads of our Film Industry of the U.S., has not "Sime," at home and abroad, performed a great service for you; and do you not think that you have left him unrewarded?

All you gave him was the privilege of getting out a Marcus Loew "In Memoriam" Number, which even made the Zulus in Zululand wonder if this was not a better way of making money out of the dead, than simply throwing aged and ill grandmas and grandpas into the waters to be consumed by crocodiles!

All the Industry of Amusement in the U.S. gave "Variety" is 150 pages of advertising in its Anniversary Number of 180 pages. Is this sufficient reward for stirring up Anti-American propaganda throughout the British Empire, adverse legislation and propaganda against the U. S. Amusement Enterprise internationally?

"Variety's" service to the U.S. Film Industry continues undiminished, for instance in the issue of "Variety," Dec. 28th, page 3, at the bottom of the first column is an article, "The Christ Film Next." It reads as follows: "Yes, I started by wanting to wish you a Merry Christmas. Tomorrow, however, they produce "The King of Kings" at Covent Garden. Then there will be some more rows. Already the trouble is brewing. I shall not go to see the picture unless they send me." (I wonder if "Variety is referring by "they" to Their Majesties, the King and Queen of England?) *"Hollywood's idea of Calvary, I know, would be revolting."*

Now isn't Hollywood complimented? Don't you think that Hollywood should ask "Variety" to get out a special Hollywood Number as a testimonial to "Sime?"

I am of the opinion that the best thing that the U. S. Amusement world can do for "Variety," as a token of appreciation is to "Crown" it, or better still, since "Variety" is so keen on "In Memoriam" Numbers, why doesn't the Amusement world, the Vaudeville Interests; and the Motion Picture Interests combine to get out an "In Memoriam" Number for "Variety?" I would not object to the publication of such an issue providing everybody gave me as much advertising as "Variety's" "In Memoriam" Number received. Besides "Variety" as a Vaudeville institution has not just died, it has had time to turn over in its Vaudeville Grave long since; and even though Motion Pictures are endeavoring to do the Lazarus stunt by "raising the dead Variety," gentlemen, believe me, "Variety" is deader than its "In Memoriam" Number, therefore, I say unto you, "Let the dead bury their dead," follow me!

Ray Lewis

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## Walter P. Wilson Manager Capitol Vancouver

Walter P. Wilson, manager of the Capitol Theatre, Edmonton, Alberta, for the past three years, has been appointed manager of the Capitol, Vancouver, B.C., the largest motion picture house west of Winnipeg in the Famous Players chain. Mr. Wilson has been managing theatres in western Canada for the past 20 years and was manager in Winnipeg of the College, Starland and Lyceum Theatres, and organized the company which built the Garrick Theatre, Winnipeg, and for three years was its managing director. Mr. Wilson takes the place of Ralph Ruffner who died eight months ago. The theatre has been managed since then by Mr. Muir, Paramount's and Famous Players district representative in Vancouver.

No Wonder

# Paramount Exhibitors

## Are Sitting on Top of the World!

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*A List to be Proud of---*

Beau Geste
Chang
Metropolis
Underworld
Beau Sabreur
Two Flaming Youths
Way of All Flesh
Barbed Wire
Now We're in the Air
Get Your Man
Firemen Save My Child
She's A Sheik

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*Make Your Program*

## 100% PARAMOUNT

*and Prosperity Is Yours*

TRADE MARK

Paramount Pictures

## Ray Presents

I FORGOT to mention "Chang," a Paramount release among the Class A features of the year. I apologize for the omission, for if ever a picture deserved to "ride on the top," "Chang" is the picture.

I NOTICED in the Mail & Empire, an article of the year's ten worst pictures. It is rather interesting from the fact that Fred Jacob, the critic, who selected his ten worst, mentions some of the biggest box-office hits of the year.

*It makes us wonder how capable are reviewers, outside of the Trade, to review pictures, for the box-office is what this Trade of ours desires, and the box-office only occasionally makes a mistake on real merit, or entertainment. I am referring to some of the German features, we have received, who were so ultra-artistic as to be beyond the present entertainment status of our masses.*

JACOB mentions among his worst the following, the italics are mine: "It," (*Clara Bow — Paramount. I gave it a Class A, it was a tremendous hit*). "Summer Bachelors," (*Madge Bellamy — Fox. Class B plus, pretty snappy, somewhat risque, but box-office temperature registered high*). "Hula," (*Clara Bow — Paramount. Class B plus. Entertaining, not wonderful story material, but Clara's rooters turned out just the same*). "The Climbers," (*Irene Rich — Warners. Not reviewed by Digest*). "Don Juan," (*John Barrymore — Warners. Class A. Rich in setting, in its acting and environment. In its revelation of beautiful women, one of Barrymore's best*). "Children of Divorce," (*Clara Bow and Esther Ralston—Paramount. Class B plus. A bit preachy, good acting by both stars. Clara's vivacity and Esther's beauty were a draw. Beautifully produced*).

"The Loves of Sunya," (*Gloria Swanson — United Artists. Class B. Adaptation of the "Eyes of Youth," did not add to Gloria's fame*). "Three Hours," (*Corinne Griffith — First National. Class B plus. An unusual story. Star does big work, so did Bosworth; and the Censors "not so good"*). "Casey at Bat," (*Wallace Beery, Raymond Hatton—Paramount. Class B plus. Comedy, some very amusing bits, with a revival of The Floradora Sextette. You remember Beery does not have to act very much, the director kept him busy holding up his trousers. But certainly a long way from the season's worst*).

I COULD give you the season's ten worst, but this is my amiable week, besides I have to save up for "Variety," this week I have "smoked" "Sime" out. In talking about Canada "Variety' states, "There are now approximately 1,000 picture houses in the Dominion. Exhibitors are without an organization and minus a trade paper of any merit. Taxes are levied and restrictions, from Government and film producers, are imposed with little or no opposition."

ATTENTION, "SIME." We agree with you about the trade paper, it has no merit, because "merit" as you understand it is "money," but you keep the Industry so busy handing you its money for special issues that there is very little left for us. Please excuse our poverty.

*There are exhibitor organizations in practically every province in the Dominion. The functioning power of these was demonstrated when the Amusement Tax was greatly repealed. Incidentally we have Col. John Cooper at the head of the Canadian branch of the Hays' Organization; and an organization which functions.*

IF THE GOVERNMENT and film producers get contrary with taxes and restrictions, there is a meeting of the clans, and "Hoot Mon," the protestors get attention. Get your Canadian news right, "Sime," or forget about Canada, we are not particular about being written-up in "Variety." We have often wondered, in reading your theatre grosses, if you would not be better "following the ponies," than figures.

### P. J. Nolan Building New Theatre, Ottawa

P. J. Nolan, proprietor of the Rex and Columbia neighborhood houses in Ottawa, Ontario, has announced that he will start the erection of a $100,000 moving picture theatre at Bank Street and Second Avenue, in the high class residential section of the Canadian Capital, operations to be started in the near future. The new house is to be known as the Avalon.

Mr. Nolan has purchased adjacent sites with a combined frontage of 176 feet for the new house, the cost of the land being $20,000. There is a frontage of 87 feet on Second Avenue and a portion of the property has a depth of 113 feet. The front elevation will be white stucco in California style which will be illuminated by flood lights at night. All seats will be one the one floor and arrangements are being made for a large pipe organ. There will be a fully-equipped stage with orchestra pit.

In addition to the theatre, the new building is to accommodate four badminton courts

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ON
SHORT FEATURES

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CAMEO COMEDIES

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CANADIAN EDUCATIONAL FILMS LIMITED

Educational Pictures
THE SIGN OF THE PROGRAM

# TORONTO THEATRES

UPTOWN — "Get Your Man," with Clara Bow—Paramount. Class B plus. One of Clara's most recent best. It has that youthful appeal which reaches the Youth element in all of us. Clara is sparkling; and despite one old maid he-critic in Toronto, we cannot see too much of Clara, for all that Clara shows physically and histrionically is entertainingly attractive. If you doubt me, ask the male and female audiences who crowd in to see Clara Bow's pictures. They are all 100% for Clara; and if Paramount will only furnish this delightful little flapper with real stories, Paramount will collect Clara Bow dividends for many years to come. The story is adapted from the French drama by Louis Verneuil; and has been directed by Dorothy Agner. Good work, Dorothy, all hail woman director. There is a bit of royalty introduced by the character of a Duke, who betrothes his infant daughter to our young hero (Charles Rogers, very good, Charles). Our heroine, Clara Bow, discovers that the girl involved in the betrothal only permitted this bond of engagement, because when she was an infant, she could not help herself—she protested, but they thought it was a safety pin; and changed her diaper. However, Clara learns that the girl loves not the hero, Clara is very interested because the hero looks good to her; and she sets out to break the engagement, by making love to the old Duke, compromising herself with the young man of her heart's desire, and in the end, "gets her man." The wax museum offers plenty of comedy, but the real fun is caused in Clara's scenes with the old Duke — How Clara does use her sex appeal! No wonder the old man wants to marry her. He wonders how he could have lived to be such an old Duke when he missed Clara. The cast is excellent and the production spins along merrily.

TIVOLI — "The Chinese Bungalow" with Matheson Lang—English production. Class B plus. Matheson Lang plays the Mandarin wedded to a white wife. It is a role which Lang has made well-known upon the stage. This star has improved in his screen technique. The photography is excellent, and the entire production is meritorious, although being entirely Chinese in flavour, it does not give us the English atmosphere which we have been expecting from English productions. China isn't even a British possession. If our English producers are going to anglicize the screens of their dominion with this story material, there is a trick in it which I cannot grasp. Incidentally, the white wife is unfaithful, and the Mandarin revenges himself in true Chinese fashion. This should be excellent propaganda for British whites in China, Japan, India, etc. The cast is not outstandingly conspicuous. The adaptation sticks to the story of the drama without any liberties being taken. This picture introduced Tom Daley's Greater Movie Season at the Tivoli, Toronto.

PANTAGES — "She's a Shiek," with Bebe Daniels — Paramount. Class B plus. Bebe in a real Fairbanks role in which she fences and performs all the agile tricks which the hero of the "Mark of Zorro" performs. The setting is Africa. Bebe is the daughter of a Moor and a Spanish mother. It is a good combination to keep things moving. Talk about high blood pressure, this daughter not only acts as if she touched Fahrenheit all the time, but she even gives the brigand, who desires her for a wife, palpitation of the heart; and arched arches, not forgetting a presentation in B. V. D's, "Bare Vidout Drousers," for Bebe in a duel with the brigand cuts all the clothes away from him. Naughty "Bebe," even a brigand has some modesty. Nor is this all the little sheik does, she rescues two Americans from brigands, scatters the bands of revolting Arabs, abducts a French army officer whom she loves; and saves him from being court-martialed. The story by John McDermott, directed by Clarence Badger, is fast and furious in spots. "Bebe" keeps things moving in Daniel fashion; and the patrons enjoying "Bebe's" speed applaud and say "A Daniel has come to judgment." If this is over your head it means "ain't she sweet?" Richard Arlen, as the lover, looked good enough to abduct; and his acting was of a similar degree. The rest of the cast good.

LOEW'S — "Buttons," with Jackie Coogan — Metro-Goldwyn-Mayer. Class B plus. Jackie as cute as ever, with the story represented on an ocean liner. The wreck and the rescue is a thrilling bit. Jackie has grown to be the juvenile idol; and should be a great drawing card for children's Saturday afternoon matinees, which exhibitors should advertize when "Jackie" is the feature of the week.

SHEA'S HIPPODROME — "Man Crazy," with Dorothy Mackaill and Jack Mulhall — First National. Class B. Entertaining owing to the excellent work of the stars. Dorothy Mackaill is not hard to look at, and one gets plenty of "looks" in this feature. The story, adapted from the Saturday Evening Post story, "Clarissa and the Post Road," by Grace Sartwell Mason. The direction, which is excellent, is by John Francis Dillon. The plot reveals a fed-up child of the "Idle Rich" who refuse to be idle. She gets a job as a waitress, that is she opens a lunch counter on her society grandmother's estate, which doesn't please grandma. The hero is a chauffeur to a truck. He proposes before he knows that the waitress is a Society Bud. The denouement follows, but everybody is happy, except the bootleggers whom our heroine drives away when they conspire to waylay our "Truck Hero." The stars "step on the gas" and help the material to pleasingly get over. The cast is good. Edythe Chapman as the grandmother does a clever bit.

## Neighborhood Theatres

PALACE — "The Magic Flame," with Ronald Colman and Vilma Banky — United Artists.

ST. CLAIR — "Very Confidential," with Madge Bellamy — Fox. "City Gone Wild," with Thomas Meighan —Paramount.

COLLEGE — "Silk Stockings," with Laura La Plante—Universal. "Now We're in the Air," with Wallace Beery-Raymond Hatton — Paramount.

BEACH — "Now We're in the Air," with Wallace Beery and Raymond Hatton—Paramount. "The Crystal Cup," with Dorothy Mackaill and Jack Mulhall—First National.

RUNNYMEDE — "The Magic Flame," with Ronald Colman and Vilma Banky—United Artists.

BELSIZE — "Shanghai Bound," with Richard Dix — Paramount. "Camille," with Norma Talmadge—First National.

BLOOR — "What Price Glory," with Victor McLaglen, Dolores Del Rio, and Edmund Lowe—Fox. "When A Man Loves," with John Barrymore and Dolores Costello—Warner.

YORK — "Gentleman of Paris," with Adolphe Menjou—Paramount.

BEAVER — "East Side, West Side," with George O'Brien—Fox.

GERRARD — "Bugle Call," with Jackie Coogan — Metro-Goldwyn-Mayer. "We're All Gamblers," with Thomas Meighan — Paramount.

# Theatre Decoration

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## Now We're In The Air Gets Catchy Exploitation

One of the most unique advertising stunts to put over a picture was that of Manager E. T. Retallick, of the Capitol Theatre, Winnipeg, in exploiting "Now We're in the Air." The announcement was made that at the noon hour on a certain day $50 worth of tickets would be showered from an airplane into the business centre of Winnipeg, and at the time appointed hundreds of persons gathered on each corner along Portage Avenue for ten blocks to grab any which might come their way. The aviator, J. H. Holley, and his wife, were in the plane and carried out their mission successfully and tickets came down by the score. There was a high wind blowing at the time and the pilot had to come down to 300 feet. As it was, tickets were picked off the branches of trees at point four miles away. All but a very few of the special tickets were presented at the door of the Capitol during the engagement of the picture. The police authorities of Winnipeg gave the theatre manager every assistance during the exploit.

### J. M. Franklin Summons Patrons to Theatre

J. M. Franklin, manager of B. F. Keith's Theatre, Ottawa, caused a holiday scare among his many friends by sending out formidable-looking summonses by mail to a long list of patrons to attend the special midnight performance on Friday, December 30, to celebrate the closing of the year. The document was drawn up with many legal terms, a red seal and court style.

The first impression, on opening the envelope, was truly shocking. Then came the laugh. The theatre was filled to the doors for the cabaret gala.

Roy D'Arcy, although born in California, is playing the first Western role in his career before the camera. He is the gambler villain of "Riders of the Dark," Tim McCoy's new Metro-Goldwyn-Mayer vehicle.

## Winnipeg Theatres Celebrate Holiday Spirit

Christmas frolics by the staffs of the leading motion picture theatres of Winnipeg were among the happy events of the season in that city. Members of the Capitol and Metropolitan Theatres, the two Famous Players houses in Winnipeg, occupied the stage of the Metropolitan Theatre, Thursday, Dec. 22, and enjoyed a Christmas tree distribution, with gifts for everyone on it.

There were 125 present and a buffet supper preceeded three hours of community singing and dancing, all making merry, gaily bedecked in fancy head dress and with all methods of noise making supplied by devices.

A telegram from H. M. Thomas, western divisional manager, now in Toronto, conveying best wishes from himself and the heads of the Famous Players organization, was read and appreciated.

Toasts honoring Manager Walter F. Davis, of the Metropolitan, and E. T. Retallick of the Capitol, and the orchestra leaders, Earle C. Hill and Phill Letvak; the stage managers, Norman Code and George Parker, were heartily honored.

The Lyceum, Starland and College Theatres, of the Universal chain, gathered at a supper in Nankin Gardens, midnight, Saturday, Dec. 24, where George F. Law, supervising director was presented with a handsome writing set, and an address; Ben Loban, leader of the orchestra, made the presentation, and responses were also made by Mr. Law, and by George Graham, manager of the Starland, and Archie Cameron, manager of the College Theatre.

The Capitol and the Metropolitan Theatres, Winnipeg, starting at 12.30 o'clock Monday morning, Jan. 2nd, staged the annual New Year's Day Frolics for the public, each being attended by a large crowd of people. "The Gorilla" started a week's run at the Metropolitan, Dec. 31, following "Two Arabian Knights." The orchestras and local talent featured the programme with short reels of pictures, while noise-makers, balloons and fancy head dress were supplied at the entrance to all patrons.


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# Round About the Studios

**Tender scene from "The Garden of Allah," starring Ivan Petrovitch and Alice Terry. A Metro-Goldwyn release directed by Rex Ingram.**

The question of close-ups probably has caused more trouble in motion picture circles than any other part of a picture. Directors have been bawled out, cameramen have been fired, and baby stars have been given long term contracts all because of the well known close-up. More temperament has been displayed over it than any other camera shot ever used in the making of a picture.

The latest yelp as the result of a close-up came the other day from Ranger, the FBO dog star. Now none at the studio had ever heard Ranger complain before and the effect of his howl, coming from a far corner in a dark projection room, was startling, to say the least, to the FBO executives, who were calmly viewing Ranger's picture, "Fangs of the Wild." Ranger had been taken into the projection room by John Burch, his trainer, and sat calmly watching the screen and Ranger barked-out his dislike in low gutteral notes. Most of the executives jumped high in their seats at this unexpected demonstration from Ranger, who has been considered a model dog and absolutely free from temperament. Director Jerome Storm said, after the showing, that he would be careful the next time he showed a close-up of Ranger's rival.

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With "Stand and Deliver," Rod La-Rocque's newest starring picture for Pathe-DeMille, fast nearing completion, preliminary preparations are now under way for his next, "Hold 'Em Yale," which Hector Turnbull is to produce.

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Preparations are now being made to start production on "Plunging Hoofs," the fifth of the Universal series of pictures starring Rex, the King of Wild Horses.

Jack Perrin will be the human star and Starlight, his horse, will have a prominent role. Henry MacRae, who has had such success in the past with Rex, will again direct him. Production will start after the completion of "The Harvest of Hate," Rex's present starring vehicle.

Renee Adoree, playing the Russian heroine of John Gilbert's new Metro-Goldwyn-Mayer vehicle, "The Cossacks," is the only principal in the cast who can speak to the Cossacks brought from Europe for the picture. She learned Russian as a child in the circus in which she toured that country.

Three years ago Greta Garbo appeared in her first motion picture in Sweden. Lars Hanson was the star, and Miss Garbo thought she had reached the heights of success when she played opposite him in "Gosta Berling's Saga," a picture produced in Stockholm. Miss Garbo has just completed "The Divine Woman," for Metro-Goldwyn-Mayer and Lars Hanson was her leading man, while she was the star of the American picture. Just one of those twists of fate!

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Nancy Carroll, "the most Irish girl in Hollywood" who plays Rosemary Murphy in Paramount's "Abie's Irish Rose, is 5 feet 4 inches tall, and has red hair and blue eyes.

**Constance Talmadge, First National's fascinating little star.**

Charley Chase's next Hal Roach comedy, under the Metro-Goldwyn-Mayer trademark, has been titled "All For Nothing." In this, which is said to be one of the brightest offerings of his career, Chase is supported by Priscilla Dean and Edna Marion. James Parrott directed, under the supervision of Leo McCarey.

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Dorothy Kitchen, the recent FBO "find" who has just finished playing leads with Bob Steele and Ranger, has been chosen to portray the principal feminine role in Buzz Barton's next starring vehicle, "The Bantam Cowboy," which will enter production this week under the direction of Louis King. This important part with the 13-year old western star has been assigned Miss Kitchen, it is said, because of her fine work in "Breed of the Sunsets," with Steele and "Fangs of the Wild" with the poplar FBO dog star.

Ned Sparks and Harry Dunkinson have been added by Paramount to the company of "The Traveling Salesman," of which Richard Dix is the star. Malcolm St. Clair is directing.

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Wedding bells ring in real life as well as on the screen in Hollywood. Two marriages have just taken place in earnest, not as a movie, at the Paramount-Christie studios. Louise Fazenda, noted star playing Tillie in "Tillie's Punctured Romance," was married to Hall Wallis of the Warner Brothers studio. And Neal Burns, star in numerous Christie comedies, has taken as his wife the attractive Joan Marquis, his leading woman.

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Ernst Lubitsch, Emil Jannings and Hans Kraley, respectively director, star and scenarist of several great European film successes, are to be reunited in America for the first time in making "The Patriot," Jannings next picture for Paramount.

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Johnny Arthur has started on a new Tuxedo Comedy at the Educational Studios. Harry Sweet, who was responsible for several outstanding Cameo Comedy successes this season, will direct the former stage comedian in this next picture. Lucille Hutton has been cast as leading lady.

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Gloria Grey has been cast for the leading feminine role opposite Jack Perrin in "Hoof Beats of Vengeance," the final picture of a series starring Rex, King of Wild Horses, Carl Laemmle announces.

Henry MacRae will direct the production the cast of which also includes Al Ferguson in the heavy role. Starlight, Perrin's trained horse, also has an important part in the picture.

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Clara Bow and her company making the new Paramount picture, "Red Hair," from the story written for the star by Elinor Glyn, have returned to the Hollywood studio from a location trip at Catalina Island. Lane Chandler is leading man.

**George Jessel is the star of "Ginsberg The Great," released through Warner Bros.**

# "CONGRATULATING THE INDUSTRY"

## (Editorial by H. K. Cruickshank, Editor of Moving Picture World, Dec. 10th)

"You know the expression "Al's here." Let us paraphrase it upon this occasion to "Joe's ***there.***" "Joe" being Joseph P. Kennedy, president of F B O. The occasion being the second anniversary of his advent into Filmdom.

"During two brief years Joe Kennedy has demonstrated to the industry that he is ***there*** with the showmanship goods. He has proven his picture sense and his horse sense. ***Motion Picture World*** finds him worthy of his Master's degree. And extends its felicitations.

"This publication also congratulates the industry upon its acquisition of Joseph P. Kennedy. His presence further improves the tone of the personnel. He adds prestige and power to the picture business- More like him might not be amiss."

H. K. CRUICKSHANK.

FEBRUARY

JOSEPH P. KENNEDY

JUBILEE MONTH

15,000 Showmen Can't Be Wrong

GREATER F B O